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never heard equalled. He told me that one of the greatest treats he had ever had in music, was in accompanying the Gregorian requiem on the organ at a catholic chapel. It was sung in *canto fermo* by about fifty priests, and he supplied the harmonies extempore.

Wesley once showed me on what sort of subject and in what style Handel used to play when suddenly called upon, and having nothing particular in his head. Whether Kelway or Worgan had told him I know not. He was extremely interested in all that concerned his art, and obliging in communicating his experience.

Instrumental as well as vocal music seems to have occupied his thoughts. He wrote a trio for three pianofortes, which was performed by himself, Stokes, and Novello, at the Hanover-square Rooms. It is the last thing of the kind that has been heard since the times of Sebastian Bach and Mozart. There exists also a beautiful pianoforte duet by Wesley, which will perhaps now never see the light.

It is rather to be regretted that Wesley so entirely devoted himself to the works of Sebastian Bach, and that he suffered himself to remain, throughout life, in the trammels of the past. All the elements of progress were contained in his fiery genius—but in England his powers wanted free scope and play. Had he lived in Germany, we should probably have had symphonies and quartets from him; the active invention, the melodious turn, and the elegance of his musical mind, fully entitled him to a place as the worthy companion and disciple of Mozart and Beethoven.

Conclusion.

SACRED HARMONIC SOCIETY.

One of the events of the musical season has been the welcome return of Mdme. Clara Novello. This gifted vocalist, in whom the famed Malibran took such an interest, was for some years in the first rank of native vocalists, especially as an eloquent exponent of sacred music. On her marriage with Count Gigliucci, of Rome, she retired from her professional career, but returned last year to the lyric stage, in Italy, with signal success. Her last engagement was at Lisbon, where she enacted *Semiramide*, for many nights in succession, and was rapturously received by the Portuguese audiences. Mdme. Clara Novello arrived in London from Lisbon on the 13th instant, and on the 18th appeared at Exeter Hall, singing the soprano part in Handel's *Messiah*. On her entrance into the orchestra, she was cordially greeted by the immense auditory, and by her comrades in the orchestra, the patriarch Lindley affectionately receiving the daughter of his old friend, Vincent Novello. In the recitatives descriptive of the Angel's appearance, the fine declamatory style and powerful voice of Mdme. Clara Novello told most effectively; in the exuberant jubilation of the "Rejoice greatly," her vocal display proved her capabilities for the florid school; her cadenza at the close, with the ascent to the high D, was brilliantly executed. * * * * Notwithstanding

the regulations against applause, the amateurs were so delighted with the fresh and brilliant voice of Mdme. Clara Novello, that the applause followed many of her pieces with vehemency. A more superb organ than that of Mdme. Clara Novello does not now exist; her intonation is unexceptionable, and her style has acquired Italian polish, finish, and sentiment, by her residence in the sunny south. Miss Dolby, Mr. Sims Reeves, and Herr Formès were the other vocalists.

Last night, Mdme. Clara Novello was to sing the soprano part in Mendelssohn's *Elijah*, a notice of which performance will appear in our next week's impression.

Such has been the financial success of the present unusually protracted season, that the committee have made arrangements for the members of the society, including the amateurs and professors engaged in the orchestra, to enjoy a day's festival at Rosherville Gardens, near Gravesend, next Wednesday, the expenses being defrayed out of the profits of the two performances, under Costa's direction, of the *Messiah* and *Elijah*, on the 18th and 25th inst.—*From the Illustrated London News, July 26th, 1851.*

Correspondence.

To the Editor of the "Musical Times."

SIR,—Whilst paying the just tribute to Mr. S. Wesley for the introduction of Bach's Organ Fugues in England (ante page 192), it should not be forgotten that the late Mr. A. F. C. Kollmann, of the German chapel, St. James's, so early as 1799 directed attention to Bach's Fugues. In his "Essay on Musical Composition," Mr. Kollmann not only expressed his high admiration of Bach's Organ Works, but selected from them several pieces, which he inserted as examples of his style. He made particular mention of his "Well Tempered Clavier," since known as the "Forty-eight Preludes and Fugues;" and, as they existed only in manuscript, he announced his intention of publishing an analyzed edition of them, at the same time giving one of them, that in C Major, as a specimen. This announcement was immediately noticed in the *Allgemeine Mus. Zeitung of Leipzig*, for Oct. 1799, in the following words:—"England is not unacquainted with the state of music in Germany: even those higher departments of German art, in which we ourselves begin to be strangers, are so well known there, that an English organist can have the courage of publishing Sebastian Bach's 'Well Tempered Clavier,' with explanations; when but a few years ago, an attempt to print that work was made in vain, at two different places in that great composer's own country."

These remarks appear to have created so great an emulation, that this work, which had never before been printed, was shortly afterwards published at three different places, at Zurich, Bonn, and Leipzig: and so many copies of these three first editions were imported into England, that Mr. Kollmann was induced to relinquish his intention of publishing the work.

It was not till twelve years after the above period, viz. the year 1811, that Mr. Wesley, in connexion with Mr. Horn, brought out his edition; and though all who reverence the "mighty master" will cheerfully admit how much we owe to Mr. Wesley for his zealous endeavours to display the beauties of Bach's works to advantage, by his able performance of them, yet, we should render to all their due, and we can hardly be considered to act justly towards Mr. Kollmann, if the above facts are altogether lost sight of.

I am, Sir, with great respect, your obedient servant,
Walworth. J. Y.